1: Holmberg--44 [6] (1941-42) 1950 Siriono
116, 517, 535, 533, 776

"The most meaningful songs seem to be those that are sung in connection with the dance. Dancing (yurúki) is always accompanied by singing (hidási dási) and is a very common way of passing parts of the long tropical nights especially when the moon is shining. Group dancing is rarely indulged in during the day or on nights when the moon is dark. On such nights a fear of evil spirits keeps the Indian close to his hammock."

1: Holmberg--44-45 (1941-42) 1950 Siriono
116, 535

"Both men and women dance to the accompaniment of songs, but they never dance together. Nor do people dance alone. A man (or woman) wishing to dance may get up and do a solo number by way of animating his tribesmen to join him, but the expression of the dance comes through participation of several people in the circle.

In forming the dance circle, men link their arms in the following manner. With his right hand one grasps the left wrist of the second person on one's right. One's left wrist is then grasped by the right [45] hand of the second person on one's left. When the circle is completed one's back is thus encircled by the left arm of the person on one's right and by the right arm of the person on one's left."

1: Holmberg--45 (1941-42) 1950 Siriono-1-3
116, 535, 533

"Following the formation of the circle the dancing and singing begin. The participants throw back their heads and stamp their feet alternately up and down firmly to the rhythm of the music. The circle itself remains stationary during the first phase of the dance. When the dance begins, the beats of the feet are coordinated with the accented syllables of the following song, which is sung in unison:

híto híto híto híto
ti su á ča
yí sa dí mosé
á tí ba tí i čá
ai i ča
mimbá mimbá

This song is always sung at the opening of a dance, whether it be men or women that are dancing, but I was unable to get a translation of it. All of my informants told me that the song was meaningless, but it does contain some meaningful words, such as yisádi mosé ('when dancing') and the expression híto which probably here means 'happy.' This suggests that part of the song, at least, means something like 'I am happy when I dance.'

During the first phase of the dance, the song quoted above is sung over and over again in unison about 25 times, by which time a considerable emotional enthusiasm has taken hold of the group. After a brief rest, the second phase of the dance begins, also by

everyone singing a song in unison. Some verses of this song are quoted below:

áh áh áh áh áh
sán de ra čá
tá du bá
múndu
čú du já há

nde ra ja nendá
ta míNge
múndu
čú du já há

ai sai ibí ató
ai sai ibí ató
íbi kwa
kú ru kwá ta
ki a tá

1: Holmberg--45 (1941-42) 1950 Siriono-3
116, 535, 533

ai sai ibí a ǰú du
mún du bá
a túru bá
múndu
čú du ǰá há

Although the above song contains certain meaningful words, a translation is impossible because it seems to follow no grammatical pattern. After a number of verses have been sung over and over again to the accompaniment of stamping feet, a leader takes charge of a circle and the singing becomes impromptu. During this phase of the dance, in addition to the stamping of feet, the entire circle of dancers moves round and round counterclockwise, the participants bending their heads downward so as to hear the words of the leader. As he chants a phrase the participants repeat it after him. His phrases often bear on some exploit in hunting or on some event in his life of which he is particularly proud. One moonlight night, for example, Yiknándu (Father of Owl-monkey) chanted for 2 hours about how he had killed tapirs and jaguars; on another, Erésa-eánta (Strong-eyes) sang for as long a time about how he and his brother killed a white man years ago during the last rubber boom. Since these songs are impromptu and are sung only during a dance, it is impossible to record more than snatches of them without technical equipment, which I did not possess. Nor did my knowledge of the language ever reach a point where I could understand them fully."

1: Holmberg--45[2] (1941-42) 1950 Siriono
116, 535, 562

"The women perform a ring dance similar to that of the men, except that they do not link their arms in the same fashion and do not stamp the ground with such force with their feet. In forming the dance circle women place their arms around the necks of the participants next to them, and their body movements consist of waddling around in a circle counterclockwise, with hips swaying, to the accompaniment of the songs. The women's dance begins with the same song as that of the men. It is sung over and over in unison, after which a leader breaks in with an impromptu chant, the phrases of which are repeated after her by the other dancers. On the whole, the women dance less often then [sic] the men."

1: Holmberg--45-46 (1941-42) 1950 Siriono
116, 535, 622, 868

"Everyone knows how to dance and to sing some songs. Since the rhythm of the dance consists merely in the stamping of feet, there is no problem in learning to dance. Young people are often observed forming a dance circle in imitation of their parents. Although all adults know how to sing some songs, certain individuals are known [46] to be more skillful in composing songs than others. Such people usually take the lead in the dances and play the most prominent role in the singing that accompanies drinking feasts. It may be significant that in the two extended families which I knew well, both of the chiefs were prominent singers. But although they often took the role as leaders, other individuals equally gifted also frequently assumed the same role. There are no professionals—no persons who are always called upon to sing at a drinking feast or to chant at a curing rite."

3: Métraux--114 [5] (no date) 1942 Siriono
116, 535

"Dancing. —Dancing took place when the moon was full. The Quruñgu'á danced with their weapons. Among the other Siriono, men, their arms linked, stamped the ground to the accompaniment of shrill shouts. Only among the Tirinié did women also dance, waddling, arm in arm, around in a circle."

"Both men and women dance, though in different ways. Dancing, yuruki, is accompanied by a sort of singing. Both sexes form a circle when dancing. They dance at the same time, although each sex by itself. How the men hold on [104] to one another while dancing is seen in fig. 52. Among the Toba, Mataco, Choroti and other Chaco tribes, the men hold each other in the same way when dancing.

The dance is begun by the men turning their faces upwards (fig. 48) [MPK: not reproduced for this file]. The circle of dancers remains stationary, with only an alternate stamping of feet on the ground while emitting sharp cries of ira, ito, eru, aso, ayo, or tenda, followed by yaro. Of some few of the above cited dancing-cries I have managed to obtain the translation. Tenda, for example, means "sun", yaro, "coming back" --"the sun is coming back"--, and eru is translated by the Spanish word "amor". Often names of animals or plants are used. In the marking of time, each word is thrice repeated.

After a while the men bend down their heads, the circle begins to move round and curve in and out in various places, while there the same stamping is done as before (fig. 51) [MPK: not reproduced for this file]. At this point one of the men begins to direct the time-marking cries that accompany the dance, which till then anyone could have shouted out. It is now the leader that takes up the time-marking word, which is then repeated by the dancing crowd. The words may continue the same as before, but are occasionally turned into connected stories, to the words of which the dance is carried on, as for example: "I went out hunting, a friend went with me, my friend shot a jaguar,

my friend got killed, etc.", or: we are well off at this place, here we get plenty of maize, etc.". During this stage of the dance longer words are used, as e.g. Ikare ekuaso, big alligator.

When dancing, the women's way of holding on to each other is different from that of the men, in that, with the arm bent, the hand is placed from the rear on the shoulder of the nearest neighbour (c.f. WEGNER 1932, Pl. XVII: I). Their singing merely consists of low, rhythmical humming, each dancer looking straight before her while moving her body gently up and down, to the accompaniment of soft, rhythmical stamping. The circle of dancers is slowly [105] moving round all the time. The hummed words are said to be names of four-footed animals, birds, trees and various plants.

Women's dances are not performed as frequently as are those of the men, who occasionally keep up their dancing for hours on the moonlit open place in front of the huts. The women prefer to look on when the men are dancing."